

# THE AMERICAN BIBLIOPOLIST.

A Monthly Literary Register and Repository of  
Notes and Queries.

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Vol. 6.      NEW YORK, MARCH & APRIL, 1874.      Nos. 63 & 64.

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*This Number contains the second part of a "Dictionary of Terms" of "A Handy Book about Books."*

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# THE AMERICAN BIBLIOPOLIST,

A Monthly Literary Register and Repository of Notes  
and Queries.

Vol. VI.

NEW YORK, MARCH & APRIL 1874.

Nos. 63 & 64.

## LITERARY (AND OTHER) GOSSIP.

*The Title-pages and Indexes for the BIBLIOPOLIST for 1872 and 1873 are both printed, and will be mailed on receipt of 10 cents each. The Index for 1872 was announced a long time ago as ready; an accident with the type at the printers, and the delay of an assistant in rearranging the matter, prevented its actual issue.*

In London, on May 18th, 1874, will commence the sale of perhaps the most extensive, interesting, and valuable collection of books that has been sold in half a century. The books comprise Original Editions, Books of Hours, Specimens of the Early Printers, Early English Poetry, a grand collection of Shakespeariana, including several of the original 4to plays, all the four folios, and numerous rare miscellaneous books relating to the great poet and his works. The collection generally is surpassingly rich in dramatic literature. The books were the property of the late Sir William Tite, who possessed not merely the fondness for collecting, but joined with the ardor of bibliomania a refined and cultivated understanding. He is author of numerous addresses and lectures, and occupied a high position in the society of architects. He gave considerable attention to the collection of manuscripts, and wrote a monograph upon the subject. We shall attend the sale, in London, and in our next number take pleasure in giving a short account, with prices of the rarer books.

Our friends the bibliophiles and bibliopoles of Paris were surprised the other day, when they assembled to view the books of M. Dancoisne, previously to their being disposed of by auction, by the appearance among them of a commissary of police and another officer of justice. These came to claim, on behalf of the Bibliothèque Nationale, and in the name of M. Taschereau, its chief, a certain MS., entitled "*Gratiani collectio SS. Canonum et Decretorum, cum veteribus glossis*," &c. The work in question, which is a highly valuable MS. of the fifteenth century, ornamented with thirty-eight grand miniature paintings, and the pages richly illuminated throughout with 600 heads introduced at the beginnings of the chapters, was claimed by M. Taschereau as having belonged originally to the library at Troyes,

from which it was to have been transferred to the library at Paris in the year 1804, and a receipt was then actually given for it by M. Chardon de la Rochette. Before it reached the Bibliothèque Nationale, however, it was stolen, together with a quantity of books. M. Taschereau consequently claims the MS. as being the identical one thus lost or stolen, and it has been surrendered to him, of course under protest. But immediately there arises this difficulty, namely, that the MS. offered for sale came from the Perkins Library, which was disposed of last year by auction in England. It was then purchased by M. Bachelin-Deflorenne for the sum of 260*l.*, after a sharp contest with M. Fontaine, of Paris, and Mr. Quaritch, of London. There is no mark of any kind to identify it absolutely with the copy in the Troyes library, which, by the way, was said to be in a binding of black velvet, whereas the Perkins copy is bound in Russia leather, with the Perkins mark upon it. Moreover, the Troyes copy was alleged to have a frontispiece at the commencement, whereas in the Perkins there is only a blank leaf. When it is remembered that there are duplicates and triplicates of some of the valuable MSS. of the fourteenth and fifteenth centuries, very closely corresponding with each other, we think it will prove a difficult matter for M. Taschereau to establish the right of ownership claimed for the Bibliothèque Nationale.

The highest prices fetched at M. Dancoisne's sale are the following: "*Œuvres d'Alain Chartier*," Paris, 1529, 40*l.* 12*s.*; "*Fables Choies de La Fontaine*," 4 vols., 1755-59, 52*l.*; "*Contes et Nouvelles*," by the same, 2 vols., 1762, 50*l.*

Under the title of "*Shakespeare's Plutarch*," Mr. Skeat will edit, with introductory notes and glossarial index, those entire biographies and scattered passages from Sir Thomas North's translation of Plutarch, which Shakespeare drew upon in so many of his plays. The volume will be published by Messrs. Macmillan.

Prof. Von Ranke is engaged in re-editing his "*History of the Popes*," with reference to the relations between Pio Nono and the German Empire. The professor is now more than seventy-five years old, but is as active as ever.



"Edward the Third" is on the list of works to be issued by the New Shakespeare Society; but that the doubts entertained regarding the propriety of ascribing the play to Shakespeare, and the existence of an edition, published by Prof. Delius, have caused the Society to pause before proceeding to bring out an edition of its own.

Mr. William Cullen Bryant, assisted by Mr. Sydney Howard Gay, has in preparation a "Popular History of the United States." The work will be in three volumes, and is to be illustrated.

Mr. Percy Fitzgerald is editing a new edition, in three volumes, of Boswell's "Life of Dr. Johnson." Boswell issued two editions of his book, the first in 1791, the second in 1793. At his death, when the preparation of a third edition had just begun, Malone took up the task, and under his supervision no less than four editions were issued. The 5<sup>th</sup>, or fourth from the author's death, was issued in 1811, and was the last superintended by Malone, who died in that year. From the date of his death this edition remained the standard one, until the year 1831, when it was supplanted by Croker's edition in five volumes, which under various forms has held its place until the present moment. Malone's and Croker's are substantially the ground-work upon which all succeeding editors have worked. Malone seriously exceeded the privileges of his literary executorship in converting notes into text and *vice versa*, in shifting the place of notes, and "revising" the text itself. Croker's performance was nearly unique in the annals of editing. Not only did he make interpolations in the text on a vast scale, but he overloaded the whole with elaborate notes. This extraordinary treatment of an author was long ago exposed by Mr. Carlyle. Croker admitted his mistake, and in a later edition withdrew the bulk of the intruded matter. In this new edition, the reader will have the original text of Boswell's first edition exactly as it was printed, with the old spelling, punctuation, paragraphs, &c. Text, notes, and alterations will now, for the first time, be given complete, distinct, and fenced off, as it were, from such notes and illustrations as are supplied from other sources.

A grant has been made by Her Majesty of 75*l.* out of the civic list to Mrs. Moxon (Lamb's "Isola"). Mr. Tennyson has headed the subscription for her benefit with 100*l.*; Lord Houghton gives 20*l.*; Mr. Murray, 21*l.*; Mr. Forster, 10*l.* 10*s.*; and Messrs. Longmans, 10*l.* At the same time, it is due to Messrs. Ward, Lock & Tyler, who at present publish the works belonging to Mr. Moxon's estate, to say, that they have scrupulously fulfilled the obligations imposed on them by the trust deed. Mrs. Moxon's difficulties are not owing to them.

Under the heading of "A Singular Coincidence," the Paris *Figaro* contends that the libretto of M. Offenbach's "Orphée aux Enfers" was suggested by one of the light pieces written by Mr. Disraeli, a classical squib, a translation of which, by M. C. de Franciosi, was published in 1855 in the *Revue du Nord de la France*. The entrance of Orpheus into Pandemonium, the imprecations of the Furies, the intercession of Proserpine to induce Pluto to depart with Eurydice, the protests against any refraction of the fundamental laws *des Enfers*, which forbid the departure of any mortal therefrom who has once crossed the Styx, and the consequent resignation of Pluto's ministers, are amusingly described.

Last March, at Paris, a bust of the first Parisian printer, Ulrich Gering, was inaugurated at the library of Sainte Geneviève, by M. de Fourtou, minister of public instruction, assisted by M. Ferdinand Denis, keeper of the library, and by several representatives of the printing and publishing interests in Paris. It is now rather more than four centuries since printing was introduced into Paris, the first book having been printed without date, but in or about the year 1470. This was "Gasparini Pergamensis Epistolæ," in the colophon of which appear these lines, containing the christian names of the three printers:

Primos ecce libros, quos hæc industria finxit  
Francorum in terris, ædibus atque tuis.  
Michael, Udalricus, Martinusque magistri  
Hos impresserunt, ac facient alios.

The full names of these printers were Michael Friburger, Ulrich Gering, and Martin Crantz, so that Gering can scarcely be called *the first* printer, but one of the first three printers at Paris. Gering, again, was not a Frenchman, but a foreigner, having been born in the diocese of Constance. Our first English printer, William Caxton, was an Englishman of Englishmen, born in the Weald of Kent. When may we expect, says *The Athenæum*, to see a statue or even a bust of him in the British Museum?

Mr. Blanchard Jerrold will write a personal and biographical sketch of the late Shirley Brooks, with the aid of materials in the possession of the family, for the May number of the *Gentleman's Magazine*.

We learn that M. Alexandre Dumas contemplates collecting Mdlle. Aimée Desclée's letters, and publishing them with a preface and a portrait of the unfortunate artiste. All those who knew her, will remember how gifted she was with wit in conversation and letter-writing.

Messrs. Sampson Low, Marston & Co. have in the press "The China Collector's Pocket Companion," by Mrs. Bury Palliser. It is meant to supply the want of a portable guide to marks and monograms, and as such may prove useful to the lovers of the "ceramic art."

A portion, consisting of 10,000 copies, of a recent issue of the *Dundee Advertiser*, was printed on a paper manufactured from reeds grown on the banks of the Tay. The paper is said closely to resemble that made from jute. As far as the experiment has been tried, it is said to be satisfactory.

In France, the ruling passion of bibliomania has, for some years past, been for Grolier bindings; and people pay most extravagant prices for them. Quite lately, a provincial amateur wrote to a Paris bookseller that he was the fortunate possessor of a Grolier, which he was ready to dispose of for the moderate price of 2,200 francs. The bookseller readily accepted without seeing the book; but, lo! when it arrived, it was found that the binding was a mere *remboitage*: a real cover put on a worthless book; the whole, cover and contents, scarcely worth 30 francs. On his refusal to pay, the bookseller was summoned before the "Tribunal de Commerce" of Paris. The court, composed of tradesmen, who, it appears, are no adepts in bibliomania, decided in favor of the plaintiff against the defendant, because they said the former announced that the book was in a Grolier binding, and not that it was bound *for him*. There is but one explanation of this. The court must have mistaken for a bookbinder the clever bibliophile, born in 1479, died 1565, whom Francis the first selected as his ambassador at Venice, and who left a world-renowned library. A book which cannot be shown to have actually been in Grolier's possession is not worth purchasing, should the wolf be disguised twice over in the shepherd's clothes.

A correspondent, who lives at Rochester, writes to us:

"Permit me to suggest that an edition of Dickens' works should be brought out in classical English. The words used in the author's works are extremely disagreeable to read. I think that the language of the lower orders ought never to appear in print."

Our correspondent should confine his reading to the "Spanish Armada." Mr. Puff was "not for making slavish distinctions, and giving all the fine language to the upper sort of people," and therefore his work would suit our correspondent's taste. A prophet is not without honor, &c.

A new theatre, styled the Criterion, has been opened in London, and it is introduced to the public with a play by H. J. Byron, entitled "An American Lady." Mr. Byron has sought to combat that English form of "chauvinisme" which asserts itself in the condemnation of all things American. He brings to England an American woman of a pronounced type, and betroths her to a young English aristocrat of average emptiness of head. Each, as a means of proving agreeable, points out the deficiencies of the other. A nasal accent is arrayed against an aristocratic

mispronunciation of letters, and the caprices of American phraseology are shown to be equalled by the eccentricities of English slang. Meanwhile extravagance is proved to concern externals only, and a good heart is shown to exist in each case. Harold Trivass is a fine fellow in spite of his sleepy airs, his affectations, and his rudeness of speech. So brave and self-denying is, moreover, the restless, loud-voiced American, that she breaks off her engagement to the man she loves when she finds persistence in it will bring upon him the discovery of his father's baseness. British and American honor and goodness are thus vindicated, and the fact no one in his sane mind ever doubted, that Nature has produced such a thing as an American lady, is triumphantly established.

Those who wish for an interesting *souvenir* of the late monster trial in England, will do well to secure a copy of a volume of some 100 pages, put in evidence by the prosecution, and entitled "Letters and Documents written by the Claimant." In these letters we have in brief, not only a history of the fraud, but also a singularly happy and complete picture of the impostor himself. Indeed, as a study in abnormal ethics, they are something *sui generis*. In them are to be found the references to "Waping" as "a very respectabel place"; to "that scamp Bowker" and "his tricks"; to "the blessed Maria"; to the defendant's fondness for "small" pork; to the "pore fellows" who made their "affidavids" so very "strong"; to the "anormous intress" which the defendant had to pay, and which was to "play the duce" with him when he came "into proussion"; to the "timper" of Mary, and the "sluvenly ways" of Rosa, and most of the gems of Mr. Hawkins's speech. An article upon their "Beauties" will shortly appear in one of the monthly magazines. The "Tichborne number" of the *Graphic*, the letter-press of which, by the way, was written by Mr. Moy Thomas, is said to have attained a sale of over 200,000 copies.

The *Athenæum* regrets to notice the death of Mary Wilson, the second daughter of "Christopher North," and the widow of the late John Thomson Gordon, Sheriff of Midlothian. Mrs. Gordon's life of her gifted father, published in 1862, is not a work of much literary merit, but, from the interest of the subject, it went through several editions. Few men who wrote so much ever left behind them such scanty material for biography as did Professor Wilson. Mrs. Gordon's elder sister, the widow of the late Professor Ferrier, survives her.

Miss Meteyard (author of the "Life of Wedgwood," and compiler of several works on his manufactures) is preparing for publication a "Handbook of Wedgwood Manufactures."

Albert Way, the eminent archaeologist, died last March. He was Director of the Archaeological Society; he was a large contributor to the *Archæological Journal*, and edited Sir Samuel Meyrick's book upon "Ancient Arms and Armour."

We are sorry to hear of the death of Mr. William Shergold Browning, on the 4th instant, at an advanced age. Mr. William S. Browning was uncle of Mr. Robert Browning, the poet; and amidst other pressing avocations found time to give some attention to literature. His principal works were, two historical novels, one called "Hoel Morven," and the other the "Provost of Paris."

Messrs. Christie, Manson & Woods sold, on the 3d, 4th, 5th, and 6th inst., the fourth portion of engravings from the works of Turner, comprising nearly 900 lots, of which the following were the more important, with the prices realized for them: Ancient Carthage, engraved by D. Wilson, artist's proof, 12*l*; another, 12*l*; proof before letters, India, 10*l*; another, 11*l*.—Ancient Italy, by Willmore, artist's trial proof, 13*l*; another, 13*l*.—Modern Italy, by W. Miller, artist's proof, with etched title, 10*l*; artist's proof, 10 guineas.—Heidelberg, by T. A. Prior, unfinished proof and etching, 11*l*; proof nearly finished, 12*l*; another, 10*l*.—Mercury and Argus, by Willmore, touched proof, with MS. notes, 11*l*; trial proof, 12*l*; proof before letters, India, 10*l*; proof before letters, India, 13*l*. The prints of which the remainders were sold on these days were, Ancient Carthage, Ancient Italy, Modern Italy, Heidelberg, Oxford, Venice, by W. Miller, Mercury and Argus, The Field of Waterloo, The Deluge, Fishing Boats off Calais, and Boccaccio.

The large old house on Chiswick Mall, sometimes called the Manor House, and known as the original seat of the Chiswick Press, so famous in typographical history, has been pulled down, and its materials sold. This building, says the *Athenæum*, was formerly an appanage to Westminster School, and was used as a sanitarium—as it was sometimes called, a "Pest-House." It is, or was, the property of Westminster School.

The most notable Welsh book that has been published here in many years is the "History of the Welsh in America" (12mo, 527 pp), by Rev. R. D. Thomas, better known to his own countrymen as *Iorthryn Gwynedd*, a gentleman of great industry and an author of considerable repute, whose writings, however, display more vigor than elegance. Barring some faults of style, and occasional bias as to some events in which he himself was a participant, this book is a most valuable contribution to Welsh literature, methodically arranged and full of facts to be found in no other accessible form. The need of such a


work has been long felt, and we know of no person so well qualified for the task as Mr. Thomas. He has given a complete digest of Welsh-American history, secular and ecclesiastical, from the earliest times to the present. Beginning with a short sketch of the ancient Britons in Wales, he discusses the question as to whether Madoc came to America, and arrives at the conclusion that the known facts do not warrant the assumption that Madoc landed on this continent. An interesting account is given of the early Welsh immigration to Pennsylvania in the time of William Penn. Mr. Thomas refers with pride to the fact that Roger Williams was a native of Wales, and mentions several of his countrymen who participated in the Revolutionary War. The first considerable immigration was that to Pennsylvania, from 1682 to 1730; but from 1795 to 1805 a large number of Welsh Dissenters came here—Congregationalists, Baptists, and Calvinistic Methodists. The oldest Welsh settlements are those of Ebensburg, Pa., 1796, and Oneida County, N. Y., 1776. Mr. Thomas gives a detailed history of each settlement, with other information of a general character, religious statistics, a list of books and periodicals that have been and are now being published, and the names of authors and writers for magazines. One fault of the book is its too personal character, which detracts from its value as a book of reference.—*Nation*.

## CORRESPONDENCE.

*Autograph Collectors. Cave!*—The following characteristic letter is written by a Mr. Ingraham, a collector and amateur of Philadelphia. The original is in the possession of Mr. Gordon L. Ford, of the *Tribune*:

dear Sir

Tuesday

I have Gunning Bedford's autograph, but it is in a book; Jacob Broom his son, James M. could furnish. deHaas I believe did not write in English. Ross's & Smith's I never saw, but I should think you might write Mr. Sprague one of the latter on some old paper which I cd. furnish you—and you can also send him several of  Geo Taylor's autographs. I can give him the mere signature of this last signer of the Declaration, but no more, if that will do.

Judge Todd was of our Sup. ct, not U. S. but his signature can be had here, and Trimble's at Washington; but, as I said before, you had better write them yourself for him, for that will do just as well. I can furnish the paper, and the substance you can get out of Miss Seward's letters, or Col. Burr's second volume.

very truly yrs

Edwd D. Ingraham

Mr. Smith.

Jan 2d, 1838.



*Miss Louisa Washington.*—The question was asked some time since in the *BIBLIOPOLIST*, whose daughter the Miss Louisa Washington was who married Mr. Fairfax. I answer. Louisa Washington was the daughter of Warner Washington, of Fairfield, who was the son of John Washington, uncle to General George Washington. Warner Washington, of Fairfield, was married first to Miss Macon, second to Miss Fairfax, sister to Lord Fairfax. He was first cousin and his daughter Louisa second cousin to George Washington. Warner Washington, of Fairfield, had one son, Warner Washington, of Audley Court, Clark county, Va., who was the grandfather of Captain Edward Crawford Washington, who was killed in the attack on Vicksburg, May, 1863. Captain Washington's maternal grandfather was Edward Crawford, an officer of the Revolution wounded at Bunker Hill. Charles Fairfax, who died in Baltimore two years ago, was a descendant of Louisa Washington and William Fairfax, the last one of the name who might have been styled "Lord."

*Kuklux.*—This word is probably derived from the Romani word *Kukalos*, goblins, spectres.  
E. R.

*Travelling in Italy Forty Years Since.*—The names in the following letter, no less than the information it contains, may give it interest to some readers. It was written by a lady in August, 1832, from Mola di Gaeta:—

"I am very fond of this place, where the sea-breezes and bathing are so refreshing in summer time. The remains of antiquity in this neighborhood are wonderfully little known, considering they lie near the road to Naples. Mme. and Mlle. Vernet, the wife and daughter of M. Horace Vernet, a famous French painter, and Director of the French Academy at Rome, are here. We mess together, and drive and walk out, &c. They are very pleasant people. Mlle. is a beautiful girl, about eighteen, and highly accomplished. She speaks and writes English like a native, and is very well acquainted with that part of our literature which is usually read by foreigners; but it is rare at her age to find such a correct judgment both as to books and persons. Madame V. was making a calculation the other day of the expenses of living in this country, which I will tell you. She and her daughter travel in their own carriage with a pair of horses, coachman, footman and maid. They are not economical people, and like to live well. She tells me the whole expense of

their traveling, living, &c., comes to about £300 a year, so that she thinks two ladies living together would find £500 sufficient for everything, including dress and any other little items. But, of course, it requires some experience as to treating with inn-keepers, and new comers could not easily manage so well, particularly English people."

The young lady here referred to afterwards became the wife of Paul Delaroché, and died childless, in 1845. If the union had been crowned with a son, the issue was to have perpetuated the two great artist names as Vernet-Delaroché. But, alas! from the time of Sheakespeare, and earlier, such anticipated hereditary glories have been denied to the descendants of men of great genius. The *makers* or inventors rarely become founders of families.

C.

*Our Clever Things.*—"N. & Q." has frequently pointed out parallel passages and apparent plagiarisms, but I have never seen a collection of the excuses made by the perpetrators thereof. Molière said, "Je reprends mon bien où je le trouve." Mr. Charles Reade recently claimed the right of the literary artist to "set jewels" even though the gems were the property of another. In the preface to the "Heiress" by Burgoyne (who was not a plagiarist) is quoted this paragraph from the preface to the "Rivals" of Sheridan (who was a plagiarist)—

"Faded ideas float in the fancy like half-forgotten dreams, and the imagination in its fullest enjoyments becomes suspicious of its offspring, and doubts whether it has created or adopted."

In Lloyd's prologue to Colman's "Jealous Wife," it is said of the author of the comedy—

"Books too he read, nor blushed to use their store;  
He does but what his betters did before.  
Shakspeare has done it, and the Grecian stage  
Caught truth of character from Homer's page."

Colman, however, honestly acknowledges in the preface his indebtedness to "Tom Jones" and the "Spectator."

Ben Jonson, copied by Dumas père, declared that he did not steal, he conquered. It is perhaps curious to note that the younger Dumas relies solely upon himself and his own experience, while his father plundered right royally.

J. BRANDER MATTHEWS.

Lotos Club, New York.

*from vol*

*Cowper.*—My wife saw some years ago a letter from the poet Cowper to the late Mrs. Charlotte Smith, the poetess, in which he stated the pronunciation of his name was "Cooper." That letter was in the possession of a lady in Leamington, who was niece to Mrs. Smith.

Waterford.

JOSEPH FISHER.

*Byron: Wycherley.*—In Breen's "Modern English Literature," p. 269, it is stated that Macaulay discovered Byron's line in the following lines by Robert Montgomery:—

"And thou vast Ocean, on whose awful face  
Time's iron feet can print no ruin trace."

Wycherley may have found his idea in Massinger's "Great Duke of Florence," Act i. sc 1:—

"Princes never more make known their wisdom  
Than when they cherish goodness.

\* \* \* \* \*

They can give *wealth and titles*, but no virtues.  
\* \* \* \* \*

But in our Sannazaro 'tis not so;  
*He being pure and try'd gold, and any stamp*  
Of Grace to make him *current* to the world  
The Duke is pleased to give him, will add honor  
To the great possessor."

Vide "Brallaghan; or, the Deipnosophists,"  
by Edward Kenealy, p. 290.

T. MACGRATH.

### Epigrams.—

#### THE FOOL AND THE FLEAS.

(From the Greek of Lucian.)

A fool was bitten by the fleas;  
So he put out the light:  
And as he did it, "Now," said he,  
"You cannot see to bite."

#### THE MISER.

(From the Greek of Nicarehus.)

So Pheidon weeps, poor miser,—  
Not because death is near;  
But because he bought a coffin,  
And paid for it too dear.

#### THE VIPER.

(From the Greek of Demodocus.)

A noxious viper once  
A Cappadocian bit;  
But soon the reptile died,—  
The blood had poisoned it.

#### ON A PHYSICIAN WHO WAS A THIEF.

(From the Greek.)

With medicines Rheidon takes away diseases,  
But without medicines all things else he pleases.

H. B.

### FACETIÆ.

MUSARUM DELICIÆ; OR, THE MUSES RECREATION.—  
WIT RESTOR'D.—WIT'S RECREATIONS. 2 vols.\*

Among the signs of the revival of letters in England in the sixteenth century may be counted the first appearance of miscellanies in which the fugitive poetry of the day found refuge. Poetry in the reign of the Tudor monarchs commenced to be a courtly accomplishment. The list of sixteenth-century poets includes Queen Elizabeth, King Edward, and a host of people of rank, among whom are the Earls of Oxford, Dorset and Essex, Lords Surrey, Rochford, Sheffield, Walden, and Vaux of Harrowden, the Lord High Admiral of England, with knights and gentlemen innumerable. Tottel's "Miscellany," published in 1557, was the first attempt to collect scattered works of minor poets of which any record survives. It was followed, in 1559, by the now famous "Myrrour for Magistrates," and in succeeding years by the "Paradise of Dainty Devises," "A Gorgious Gallery of Gallant Inventions," "A Handeful of Pleasant Delites," "The Phœnix Nest," "England's Helicon," "A Poetical Rapsody," and one or two other collections, with titles equally full of pleasant promise. To these compilations we owe the preservation of many poems of high merit and interest. By the close of the century, however, poetry had become a vocation. Authors took care of their productions, reaping the honor, and it might be the profit, of their sale, and the only scattered poems which remained to be included in an anthology were the commendatory verses which, at the commencement of a seventeenth-century volume, stand like so many lords in waiting to bow in his majesty the poet. The reigns of the Stuarts include few collections earlier than that storehouse of the wit and filth of seventeenth-century literature, the State Poems, the miscellanies to which Dryden lent his name, and those which were announced as by the most eminent hands. A few attempts were made during the reign of Charles the First and the commonwealth to bring together the verses which commended themselves to the taste of some enthusiastic admirer of poetry. The times were little favorable to such pursuits, however, and the collections, as such, have but moderate interest. In 1817 a few rare works of this class were comprised in two volumes, and published, with some preliminary matter, by Messrs. Longman. This edition, scarcely less rare at the present day than the originals of the separate works of which it is composed, has now been reprinted with all its curious contents, both literary and pictorial.

Of the three separate compositions contained in the two volumes before us, one only is entitled to rank with the poetical miscellanies of the preceding century. "Musarum Deliciæ; or, the Muses Recreation," containing several pieces of poetique wit, by Sr. J. M. and Ja. Smith," and "Wit Restor'd," in severall select poems not formerly publisht," con-

\* 2 vols. fcap, 8vo, uncut edges. \$7.50.



sist principally of original poems by Sir John Mennis, Vice-Admiral of the fleet to Charles the First, and chief comptroller of the Navy under his son, and Dr. James Smith, Archdeacon of Barnstaple, chaplain to the Earl of Clarendon, and rector of Alphynton in Devonshire. It is a difficult and not particularly important task to assign to the respective authors their rightful share in these productions, or to know how much foreign aid was contributed. Sir John Mennis, according to Anthony Wood, "assisted Sir John Suckling in some of his poetry." One may imagine, accordingly, Suckling to have had a hand in some of the wittier poems in the "*Musarum Deliciæ*." "A Journey into France," which is one of the sprightliest of the compositions, is included in the works of Bishop Corbet, on what authority it is now impossible to say. "The Lover's Melancholy" is taken from "The Nice Valour; or, the Passionate Madman," of Beaumont and Fletcher; and other poems come like echoes of Herrick, Carew, and other cavalier poets.

Nothing in the fairy poetry of Herrick or Drayton is quainter in fancy than some of the verses in "King Oberon's Apparel." After describing the doublet "made of the four-leaved true love grasse," the cloak of "tinsel gossamere" and other garments,

Dy'd crimson with a maidens blush,  
And lin'd with dandelion plush,

the author, who is assumed to be Sir John Mennis, says:

The sword they girded on his thigh,  
Was smallest blade of finest rye.

A paire of buskins they did bring  
Of the cow-ladies coral wing;  
Powder'd o're with spots of jet,  
And lin'd with purple violet.

His belt was made of mirtle leaves,  
Plaited in small curious threaves,  
Beset with amber cowslip studds  
And fring'd about with daizy budds,  
In which his bugle horne was hung,  
Made of the babbling echos tongue;  
Which set unto his moon burn'd lip  
He windes and then his faeries skip.

The phrase "moon-burn'd lip" is bold and original. In some editions of this work, but not in all, appeared, we are told, the well-known lines subsequently imitated by Butler in "*Hudibras*":

He that is in battle slain,  
Can never rise to fight again;  
But he that fights and runs away  
May live to fight another day.

—an idea found in "Ralph Roister Doister" and other early productions. Sir John seems also to have anticipated a portion of the famous stave in "Drunken Barnabee":

Banbury veni o profanum, &c.

In some verses "Upon Lute-strings Cat-eaten" are the lines:

Or else, profane, be hang'd on Monday,  
For butchering a mouse on Sunday.

The first edition of "*Musarum Deliciæ*" was published in 1640; that of "Drunken Barnabee" circa 1648. The question of indebtedness rests, apparently, upon the point whether this poem appeared in the first edition of Sir John Mennis' works.

In "Wit Restor'd" the most notable poems are "Phyllida flouts me," the epitaphs on Hobson, the carrier, some verses entitled "The Reply," and the

ballad of "Little Musgrave," barefaced plagiarisms most of them, original poems of well-known authors being taken and slightly altered.

"Wit's Recreations, Augmented with Ingenious Conceits for the Wittie and Merrie, Medecines for the Melancholie," is a collection of epigrams, epitaphs, puzzles, poems in the shape of objects, and other quaint and fantastic fripperies of the early muse. For these Quarles, Donne, Herrick, Waller, and poets so remote even as Lydgate have been laid under contribution, though the names of the writers are never subscribed to their works. At the close are a number of proverbs collected by George Herbert.

The works thus brought together are equally curious, valuable, and interesting, the collection of epigrams being the largest, so far as we are aware, that had been given to the world at the time of its appearance. In works like these the limits of decency are frequently overstepped. The seventeenth century was tolerant of language which now has gone out of usage among people of education; and ladies of birth and breeding like the Duchess of Newcastle, in her time a model of propriety, used words and discussed matters that now are tabooed in literature and in society. Our epigrammatists especially took Martial for their model, and came up to their classical predecessors in obscenity, if in nothing else. A regrettable proportion of the contents of the three works before us is, in subject and language, unsuited to the present day. The poems or epigrams are coarse, however, in the sense in which Rabelais and Swift, Pope in his imitations, and other kindred writers, are coarse. To works subsequently written they are wholly superior in this respect, however, and there is not one line that is likely to do harm to any human being, or cause any feeling more dangerous than a shudder of dislike or repulsion.

Are then, it may be asked, works of this class proper subjects for reprinting? We answer, unquestionably. Something might be advanced against their appearance in a cheap form, intended to attract a general public. Half-a-guinea a volume, which, however, is the price at which this book and the companion volumes, containing the "*Pills to Purge Melancholy*" of Dufrey, are published, is a price which few but scholars will pay. The idea that any human being will read through the songs of Dufrey, or the poems of Mennis, for the sake of the indecency, is wholly unreasonable. The volumes with which we deal, and the Dufrey to which we have referred, have been the subject of an essay in a contemporary journal, in which the interference of a private society is invited in order to stop what is treated as an immoral traffic. It is no duty of ours to comment upon the circumstance of a periodical, which should resent any attempt to interfere with the freedom of printing, soliciting such interference. It seems necessary to repeat once more, however, what has been said by Milton, and established in every civilized country, that the literature of past ages belongs to the present day, and that the world is not to be deprived of works from which it may derive profit or pleasure because they are, in individual opinion, objectionable or dangerous.

There are, unquestionably, a few products of human intellect so perverse and so revolting that no man would be pardonable who should attempt to

bring them in any shape before the public. So completely true is it that good books hold their place, and bad ones drop out and are forgotten, that there is, probably, scarcely an individual among those classes even most interested in literature who has ever seen a work of the class denoted, or to whom the few authors who have degraded letters and humanity are more than a name. Society in such matters is thoroughly healthy, and will remain so while the responsibility of looking after its own welfare is left in its hands. If we apply the standard of commonplace respectability and Philistine ignorance to the press and to art, we shall inevitably drop from a place in the van of civilization, if we do not lose our right to be considered civilized. There are signs of a movement in this direction. The half-educated classes, if appealed to, would, of course, be as dangerous in our libraries as ever was Mohammedan conqueror. They would be in favor of the suppression of all that is not in keeping with the morals of the day. It is appalling to think in what a position the world would be had the Greeks and Romans destroyed whatever in early literature was contrary to received theology and morals. Milton's eloquent words remain: "Why should we then affect a rigor contrary to the manner of God and of nature, by abridging or scanting those means, which books freely permitted, are both to the trial of virtue and exercise of truth" ("Areopagitica," *Prose Works*, vol. ii. page 75, ed. 1848.)

The right to reprint the writings of Aristophanes, Lucian, Martial, and Petronius has never been denied, and grave and reverend prelates have founded their claims to distinction upon the editing of uncastrated editions of these works. Is the world, it may be asked, to restrict itself to works in the classical languages, framing for them one law, and another for more modern productions? If the publishers of "Musarum Deliciæ" and Du Fey's "Pills" commit a sin against society, to be punished by fine or imprisonment, Rabelais, Brantôme, Ariosto, Marguerite de Navarre, Ciceron Miror, Mauston the Satirist, Swift, Dryden, and most of the dramatists of the sixteenth and seventeenth centuries, with hundreds of other and more recent writers, must be in time forgotten, since none will be bold enough to reprint these works. It will not suffice to say that the merits of such writers are so conspicuous as to cover their defects. The world is the judge in these matters; and if the books now under notice be nought, they will come to nought. We want, as Macaulay says, a robust and not a valetudinarian virtue. It comes fairly within the province of criticism to warn from a book those to whom it is likely to prove useless or unpleasant, but not to summon the action of a private society to the discharge of a task that has never been tolerated, except when the world was overwhelmed with superstition or enslaved in ignorance. We deal with the broad question, rather than with the narrower issue of the individual book. It must surprise a little, however, pious George Herbert, the Bishop of Oxford, and the Archdeacon of Barnstable, if their ghosts are conscious of human affairs, to find a work in which their joint share amounts to half the entire substance selected as meriting general reprobation, and subjecting its publishers to the risk of a prosecution.

## GOSSIP ABOUT PORTRAITS.

(Continued.)

### III.—ON ENGRAVED PORTRAITS, AND THEIR INSCRIPTIONS.

We smile at the hyperbolic encomia lavished on great men, more frequently on the illustrious obscure, by contemporaries, but the examples we have given are perhaps outdone by the following, which appears at the foot of a portrait, dated 1649:

"If Rome unto her conqu'ring Cæsars raise  
Rich obelisks to crown their deathless praise;  
What monument to thee must Albion rear  
To show thy motion in a brighter sphere?  
This Art's too dull to do't; 'tis only done  
Best by thyself; so lights the world the sun."  
We may admire thy face, the sculptor's art,  
But we are extasy'd at th' inward part."

These be brave words, my masters! Do you ask to what "conqu'ring Cæsar" they apply? They were written in praise of one Richard Elton, who wrote a book on the "Art Military," the "inward part" of which not having read, we can the better perhaps believe in the "extasy'd" condition of those who have. But perhaps you will object to this that it is only the obscurity of the person panegyricized, that makes the wonder! Here then is "higher game!" This is from a monody, pumped from the lowest depths of Bathos, on the death of Queen Elizabeth. The whole is preserved by Camden, and considered by him to be "truly doleful:"

"The Queen was brought by water to Whitehall;  
At every stroke the oars did tears let fall:  
More clung about the barge; fish under water  
Wept out their eyes of pearl, and swome blind after.  
I think the barge men might with easier thighs  
Have row'd her thither in her people's eyes;  
For howsoe'r, thus much my thoughts have scan'd,  
Sh'ad come by water, had she come by land."

We are afraid, despite the grief of her subjects, their tears would scarcely have floated the Queen to her haven of rest, unless she could have been as easily accommodated as a personage of whom a poet of the next century thus sings:

"An ancient sigh he sits upon  
Whose memory of sound is long since gone."

Portraits in old times very frequently were the means of perpetuating, by the introduction of an emblem or incident in the back-ground, as a battle, a large book with title displayed, an axe and block, &c., some extraordinary event in the life or

death of the person represented. Thus, when Sir Henry, the father of the Sir Thomas Wyatt, now known to us principally by his poems, was confined in the Tower by Richard III., it is recorded that he was preserved from starvation there by a cat, that used to bring him a pigeon every day from a neighboring dovecot. This is detailed fully in a MS. volume of family papers quoted by Mr. Bruce in the *Gentleman's Magazine*, and, it is added, "Sir Henry, in his prosperity, for this would ever make much of cats, as other men of spaniels or hounds, and perhaps you shall not find his picture anywhere but, like Sir Christopher Hatton with his dog, with a cat beside him!" The portrait of Sir Richard Whittington, by Elstracke, was published at first with his hand resting on a skull, but Dick Whittington without his cat was not to be submitted to by the public, so the skull was converted by the magic of the burin into a cat, and all was well. Some collectors, however, of the present day prefer an impression of the print, when they can get it, with the skull. There are very few known.

The Earl of Southampton (Wriothesly), the patron of Shakespeare, is painted with his cat, his companion in the Tower, now in the Duke of Portland's collection. And in the picture of Sir Henry Lee, in the same collection, is a dog, which, "though not previously a favorite, yet, on one occasion saved his master from the hands of an assassin. Hence the point of the motto inscribed on the painting,

"More faithful than favoured."

As regards "background" battles, naval fights, &c., French portraits certainly, for their number and prominence, bear away the palm from English portraits. Hogarth has satirized the French style of his time in the portraits he has represented in his pictures of the *Marriage à la Mode*. There is a portrait of the Count de Maurepas, after Van Loo, by Petit, which is quite a model specimen of this sort of work, and it is interesting for the audacity of the flattery. Jean Frederic Phelypeaux, Count de Maurepas, was born in 1701. In the seventeenth year of his age he was named Secretary of State, by the favor of the Duke of Orleans, and at the age of twenty-two was placed at the head of the Admi-

ralty. It shows the effrontery with which those things were done, that the Duke of Orleans did not scruple, in his celebrated pasquinade, to speak of the incompetence of the persons he had himself promoted. This pasquinade, the Duke of Orleans, in a large company of ladies, noblemen, men of letters, and artists, assembled at the house of Madame d'Auvergne, pretended had been recently published against himself and his administration. "Ladies and gentlemen," said he, "the French are extremely malicious in publishing the most severe libels against me and the ministers. They feign that the Czar of Russia, finding the French government wiser than those of the other nations which he has visited, has just sent an envoy, express, to request the assistance of my counsels. The ambassador makes me a flattering eulogium on the part of his master, to which I reply." And then the duke read a speech he was supposed to have made, describing his character in no flattering terms, which served as some excuse for introducing those of the other ministers. That of Maurepas is thus given, as in reply to the Russian Ambassador: "I should be happy to be useful to his Czarish Majesty: but I trust he will have the goodness to wait until I am acquainted with business. I have sense, an inclination to learn, and love for the king and the state; but I am just come from school, and have seen no other vessel than one which ascended the Seine, two years ago, and those of two feet high which are made to amuse boys of my age. I do not, however, despair of one day rendering myself serviceable to his Czarish Majesty; but I have hitherto only been a lively and mischievous boy." The duke having in such a style drawn the characters of the rest, concluded—"and so the Ambassador, having run the round of the ministry without gaining any knowledge, returned to his court as wise as he came!" Now, the portrait of Maurepas we speak of, represents him at full length in a gorgeous embroidered coat, decorated with the star of the order of the St. Esprit, and standing in a large apartment splendidly furnished à la Louis quinze, through an open window of which is seen a naval battle going on, with a good deal of smoke, whilst the minister points placidly to the engagement, and



smilingly seems to say, "Voilà! La guerre—c'est moi!"

Another "speaking" portrait of the French school that may be cited as a good example of a "furniture" portrait, is that of Jean Baptiste Rousseau, who is represented every inch a "poet"—with pen in hand, dress disordered, his eye in a "fine frenzy rolling," and his table covered with books and papers tossed about in wild confusion—like his thoughts. This is after Aved, by Daullé. The painters in France who excelled in subjects of this kind were principally Rigaud, Van Loo, and others of that school. In England, there were better examples to follow in the pictures of Vandyke, Lely and Kneller, though Vandyke, of course, is far superior to any of those who succeeded him. Many engravings, however, follow the French manner, though in a coarser style. One of the portraits of Hugh Peters represents him turning an hour-glass (which used to be a usual appendage to a pulpit, as timing the sermon), and the words "I know you are good fellows, stay and take t'other glass." Apropos to this print, Granger quotes from Sir John Birkenhead a description of the style of preaching of an "Assembly-man:": "His whole prayer is such an irrational bleating that (without metaphor) 'tis the calves of his lips. He uses fine new words, as savingable, muchly, Christ-Jesusness; and yet he has the face to preach against prayer in an unknown tongue. Sometimes he's foundered; and then there is a hideous coughing; but that's very seldom, for he can glibly run over nonsense, as an empty cart trundles down a hill. His usual auditory is most part female, and as many sisters flock to him as at Paris on St. Margaret's Day." [For much the same reason that the ladies of Athens sacrificed to Latona.] The coughing here alluded to was not always used to conceal a void. It was affected by some preachers of this and an earlier period—and is not altogether unknown at the present day—to give emphasis to particular passages of their sermons, just as some actors make a pause before delivering a "point," so that their audience may be prepared. In a sermon preached at Bruges by Oliver Maillard, published 1500, the words *hem, hem, hem,* are actually printed where a cough was designed. Dr. South, in one of his sermons,

where he mentions the simplicity of St. Paul's language, says "This was the way of the Apostle's discoursing of things sacred. Nothing here of the *fringes of the North Star*; nothing of *nature becoming unnatural*; nothing of the *down of angels' wings*, or the *beautiful locks of cherubim*; no starched similitudes introduced with a *thus have I seen a cloud rolling in its airy mansion*, and the like; no, these were sublimities above the rise of the Apostolic spirit."\* But such sublimities, and worse, were common not only among the Puritans but preachers generally in the seventeenth century. In a sermon of Hugh Peters on Psalm cvii, verse 7, "He led them forth by the right way," etc., he told his congregation that God was forty years leading Israel through the wilderness to Canaan, which was not forty days March; but that God's right way was a great way about. He then made a circumflex on his cushion, and said that the Israelites were led *crinkledum cum crankledum*. Almost worse is the following specimen of bad taste, though privately shown, on the part of those who were the first to decry exhibitions of bad taste in the pulpit by the Puritans. Pepys, in May, 1669, mentions hearing a mock sermon preached behind a chair, caricaturing the Scotch Presbyterians, with "grimaces and voice," by one Cornet Bolton, at Lambeth, before the Archbishop and a company of about twenty gentlemen. This was after dinner, and the Archbishop "took care to have the room-door shut," but Pepys "did wonder to have the Bishop at this time to make himself sport with things of this kind, but I perceive it was shown him as a rarity." It is, however, a curious illustration of the manners and taste of the time! From another source we find that Sir William Petty, the great mechanician, was equally accomplished as a mimic of various styles of preaching. He would take a text and preach, "now like a grave orthodox divine, then falling into the Presbyterian way, then to the phanatical, the quaker, the monk and friar, the Popish priest, with much admirable action and alteration of voice and tone, as it was not possible to abstain from wonder, and one would swear to hear several persons, or forbear to think he were not in good earnest an enthusiast and almost beside himself."

\* South's Sermons, Vol. V., p. 493.

This Sir William Petty was also a doctor of physic, and became famous for having restored to life a young woman, one Anne Green, who had been executed at Oxford, Dec. 14, 1650. The body "having been begged, as the custom was, for the anatomic lecture, he bled her, put her to bed to a warm woman, and with spirits and other means restored her to life. The young scholars joined and made her a little portion, and married her to a man who had children by her, she living fifteen years after."\*† But to resume, perhaps it may be said of many of the various styles of the sermons of these preachers, as Charles II. is recorded to have said of one in his time, whom he did not like, but who was much praised by his congregation: "Ah, I sup-

\* Evelyn's Memoirs. i., 473.

† This remarkable fact is detailed with more circumstance in Dr. Plot's History of Oxfordshire. According to Dr. Plot, she died at Steeple-Barton, in 1659, and it adds to the interest of the story to know that she was proved innocent of the crime for which she had been condemned to death. Similar cases of resuscitation—of which the records of drowning furnish an immense number—remind one of many anecdotes of suspended animation from ordinary illness, whence it seems very certain that great numbers have been buried in that state, aware in some instances of all that is going on, but unable to express the least consciousness. In recent times the cases recorded are numerous, as of the Spanish nobleman who was restored to life by the knife of Vesalius, as his body was about to be opened, and of William, Earl of Pembroke, who was roused from a fit of apoplexy, and raised his hand when cut open to be embalmed, but not soon enough to save his life (April 10th, 1630), and of many others. One of the most remarkable cases of this kind—besides that of the wife of the Cripplegate shoemaker, who was saved by the sexton cutting off her finger to get her ring, as detailed in Maitland's History of London, and which appears to have been thought good enough to be repeated as a legend pertaining to a dozen other places in England—is that of the Count Tatoriedus, as given by Zwinglius, who, "being seized with the plague in Burgundy, was supposed to die thereof, and was put into a coffin to be carried to the sepulchre of his ancestors, which was distant from that place about twenty miles. Night coming on, the corpse was disposed of in a barn, and there attended by some rustics. These perceived a great quantity of fresh blood to drip through the chinks of the coffin, whereupon they opened it, and found that the body was wounded by a nail that was driven into the shoulder through the coffin, and that the wound was much torn by the joggling of the chariot he was carried in; but withal they discovered that the natural heat had not left his breast. They took him out, and laying him before the fire, he recovered as out of a deep sleep, ignorant of all that had passed."

pose his nonsense suits their nonsense." But in many of these cases it is only a matter of taste, and that which we don't like ourselves is declared by us to be bad; as some one whose name we forget, perhaps the Rev. Sidney Smith, being asked the difference between orthodoxy and heterodoxy, said: "Orthodoxy is my doxy; heterodoxy is another man's doxy."

Some of the most objectionable styles of that period are still from time to time revived. We have heard of a popular preacher rushing down the pulpit stairs to show how facile is the descent to hell, and puffing and blowing up again to exemplify the toilsome path to heaven. And recently one of these popular preachers began his sermon with a quotation from Phil. iv. 13: "I can do all things." "No," says he, "no, you can't, Paul. 'I can do all things through Christ, which strengtheneth me.' Ah! ah! Paul, that's quite another thing," etc., etc. This seems to have been suggested by that fine sermon of Sterne's on Ecclesiastes, vii., 2, 3, which begins "*It is better to go to the house of mourning than to the house of feasting.*" "That I deny; but let us hear the wise man's reasoning upon it—'*for that is the end of all men, and the living will lay it to his heart: sorrow is better than laughter*'—for a crack'd brain'd order of Carthusian monks I grant, but not for men of the world. For what purpose do you imagine has God made us? For the social sweets of the well-watered valleys where he has planted us, or for the dry and dismal deserts of the Sierra Morena? Are the sad accidents of life, and the uncheery hours which perpetually overtake us, are they not enough, but we must sally forth in quest of them, beise our own hearts, and say, as your text would have us, that they are better than those of joy?" And so he goes on, in the second of Yorick's sermons, leading his hearers through the house of feasting and the house of mourning, till at last he lands them in the text: "Not for its own sake, but as it is fruitful in virtue, and becomes the occasion of so much good. Without this end, sorrow, I own, has no use but to shorten a man's days—nor can gravity, with all its studied solemnity of look and carriage, serve any end but to make one half of the world merry, and impose upon the other."

And so cheerfulness, oddity, surprise, and

even jokes in the pulpit may have their use, but they are dangerous weapons and should be carefully handled. As a matter of taste they are generally repugnant to the audience, though some people get used to the company of loaded blunderbusses and rather like it.

As the father advised his son to get money, honestly if possible, but to get money, so some preachers seem to lay down this rule: "Get souls—seriously if you can, but get souls!" To this end, as popular tunes were said by a famous preacher to be "too good for the devil," hymns were set to the liveliest and most genteel of tunes, as well as sometimes to those sung to the most licentious songs. Rowland Hill sung "Rule Emmanuel" to the tune of "Rule Britannia," and other hymns have been set to some of Moore's melodies. Perhaps we ought to apologize for this long digression on such a subject, but we hope we may be excused, as it has led to the notice of those trenchant but now neglected sermons of Sterne, who, whether he was in earnest or not, original or not, was always powerful and affecting. His portrait by Sir Joshua Reynolds, which has been well engraved in mezzotint by E. Fisher, and by Ravenet in a little print done for Tonsen's edition of the sermons, is wonderfully expressive, but implies more wit and penetration than intellect or sensibility. In a bust of him by Roubiliac, taken at a later period of his life, and of which there is an engraving, the coarseness of the mouth is diminished, and a thoughtful tenderness expressed in the upper part of the face gives value to the humor and vivacity playing about the lips.

*(To be continued.)*

THE TICHBORNE CASE COMPARED WITH PREVIOUS IMPOSTURES OF THE SAME KIND. By Joseph Brown, Esq., Q. C.

From the Messrs. Butterworth's time honored firm we are accustomed to receive learned and useful books, but seldom one so amusing as this pamphlet. Mr. Brown's work is also useful, for it contains a rapid *résumé* of cases which bear a close resemblance to the great case just fittingly concluded. In some, history does really seem to repeat itself. Most striking, too, is the fact which impresses itself forcibly on the mind, namely, that in addition to the innocent dupes, whose readiness to be deluded is really a support to imposture, the majority of the cases here chronicled would have burst at once but for the unscrupulous and persistent rascality by which that majority of cases was upheld.

## PLEASURES, OBJECTS, AND ADVANTAGES OF LITERATURE.

By R. A. WILLMOTT.

### III.—CLASSICAL STUDIES: THEIR ASSOCIATIONS AND INTEREST.

"Books are not seldom talismans and spells."

The line is Cowper's. This charm dwells especially in Greek and Latin writers. Much of it is owing to the season when they are put into our hands. Life is a garden of romance, and every day

"An Idyll with Boccaccio's spirit warm."

Our eyes lend their brightness to the things they look upon. The book is endeared by the friends and the pleasures it recalls. This feeling of remembrance often dims the eye of riper manhood, as it recognises the worn out school Horace, with its familiar marks. Silent lips and cold hands seem again to welcome and clasp us:

"Up springs at every step, to claim a tear,  
Some little friendship formed and cherished here;  
And not the lightest leaf but trembling teems  
With golden visions and romantic dreams."

Association is the delight of the heart, not less than of poetry. Alison observes that an autumn sunset, with its crimson clouds, glimmering trunks of trees, and wavering tints upon the grass, seems scarcely capable of embellishment. But if in this calm and beautiful glow the chime of a distant bell steal over the fields, the bosom heaves with the sensation that Dante so tenderly describes. The pensive joy of the student is awakened in the same manner. The clock of time, measuring the hours of life's departing day, strikes mournfully over the landscape of years. He remembers whom and what he has lost.

Even without this sympathy of association, classic story and fancy have a livelier interest than the modern; they are shaded by the twilight into which they are withdrawn. Delille indicated the defect of the *Henriade* by saying that it was too near to the eye and the age. It has been suggested



that Milton might have thrown his angelic warfare into remoter perspective. The fame of a battle-field grows with its years; Napoleon storming the Bridge of Lodi, and Wellington surveying the towers of Salamanca, affect us with fainter emotions than Brutus reading in his tent at Philippi, or Richard bearing down with the English chivalry upon the white armies of Saladin. Nelson leading the line of war-ships against Copenhagen is less picturesque than Drake crowding his canvas after the galleons of Spain. One fleet lies under our eye; the other is enveloped in mist, and,

"Far off at sea descried,  
Hangs in the clouds."

As we grow older, the poet and the historian of our boyhood and youth become dearer. The thyme of Theocritus is wafted over the memory with a refreshing perfume. By a sort of natural magic, we raise the ghost of each intellectual Pleasure, and make it appear without any dependence upon climate or time. The mind's theatre is lighted for the Pageant of old Learning to march through it, with all its pomp and music. The nightingale of Colonos enjoys a perpetual May in Sophocles. Pindar beguiles the loneliness of Cowley; while Horace lulls asleep the cares of Sanderson, and the domestic miseries of Hooker.

Unlike Science, Literature is not inductive. Its secrets are never discovered by scholars, tracking obscure hints which nature, or their ancestors, had dropped. A basket, left on the ground and overgrown by acanthus, suggests the Corinthian capital; the contemplation of the sun's rays along a wall produces the achromatic telescope; the movements of a frog reveal the wonders of galvanism; and an idle boy shows the way to perfect the steam-engine. Nothing of this kind has happened in literature. The Egyptian lake, in which some eyes see the source of the old Greek streams, ever melts into bluer distance, like the water-mist of the desert. The Epic begins with the *Iliad*. The curtain rises from the Agamemnon of Æschylus; Pitt borrows of Demosthenes; Robertson does not heighten the colors of Livy; nor Montesquieu outgaze the sagacity of Tacitus.

The Homeric poems are the Pleasures of Literature in an abridgment. They are

the sap circulating through every leaf of the tree of knowledge, and shedding blossoms on the furthest bough. Homer, than dramatists more dramatic, was the founder of the theatre, and peopled the stage. The Greek tragedy is the epic recast; the narrative being broken into dialogue, and the poet disappearing in the Chorus. All the gentler shapes of fancy, seen in the lyrical poetry of Greece, were only flowers growing round his massive trunk, and sheltered by the majesty of his shade.

Nor in verse alone was his presence perceived and felt. See, in the wide-flowing stream of Plato's philosophy, the rich fruits of the poet's imagination, pouring down into the transparent depths the reflected shadows of their beauty. The ear catches the epic tune in the simpler melodies of Herodotus. It is easy to tell why Arnold's eyes filled with tears at the story of Cleobis and Biton, rewarded for their filial piety by falling asleep in the temple, and dying together; and why he sat by the sick-bed of his dying sister, translating whole books into the quainter English of old chronicles.

The same under-current of song sometimes freshens the dry track of Aristotle's severe inquiries, and betrays its hidden course by unexpected flushes of verdure and bloom over the hard surface. Himself the subject of all criticism, he let down from his heaven of starry thoughts the scales, in which his own genius was to be weighed. And whosoever, in this calm weather of refinement and civilization, sets out upon a voyage of poetical discovery, or pleasure, is

"Led by the light of the Mæonian star."

If we turn to Romance, we see its green world of beauty, pathos, and wisdom, rising from the fruitful waves of the Homeric inundation. Achilles, Hector, and Ulysses present outlines of every hero who has won admiration, or drawn tears. The two former embody, in outward grace and vigor, the dreams, the enterprise, and the affections, of bright and passionate manhood; the latter is a type of the tried spirit, educated and ennobled by difficulties endured and overcome.

Let Homer signify "a faithful witness;" and who, in portraying the glory, or the shame, of the manly or the womanly heart,

is more eloquent or true? The *Odyssey* is a circulating library in one volume. All lights and shades of fiction chase each other along the page. The border-story, the exploits of chivalry, the fairy-legend, the solemn allegory, the picture of manners, the laughter-moving sketch—each drops, in turn, from the mysterious lips of the Asiatic Shakespeare. A thousand costly morals are treasured in Telemachus conducted by Mentor. What countless Ladies of Shalott have descended from Calypso, who, in her lonely island of the purple sea,

“Busied with the loom, and plying fast  
Her golden shuttle, with melodious voice  
Sat chaunting there.”

The Homeric characters live and walk among us. Thersites grumbles and sneers; Ulysses constantly finds his way home, as the fortunate adventurer; and Penelope has been reappearing, for the last two centuries, in the deserted, or the tempted wife.

The key of the supernatural, which, in later times, unlocked the haunted chambers of *Udolpho*, was certainly held by him who caused Mount Ida, the Greek fleet, and the Trojan city, to tremble all over as the Gods came down into battle. And not very obscurely may be seen rising over the epic mist, the battlements of that castle, which, as we learn from Gray, made Cambridge men “in general afraid to go to bed o’ nights.” The ghost of Alphonso, growing every moment more gigantic in the moonlight, is not conceived with a fearfuller sweep of Gothic magnificence, than the enormous stride of Achilles in the world of spirits, when he heard that the son was worthy of the father. The Poet’s Hades had mightier and stranger inhabitants than *Otranto*. Even the school of horrors may date its beginning from the cave of Polyphemus, when the spear of olive-wood hissed in the flaming socket of his lost eye. Reckon up the enchantments of Circe; the escape from the Sirens; affection in humble life, as exhibited by Eumæus; the retributive phrenzy sent upon the suitors of Penelope, and the bending of the wonderful bow. Call to mind those delicious scenes from nature, which make the reading of his verses to be like opening a window into a garden, when the south wind fans the roses up the

wall. Think over his noble sentiments, and his many lessons of wisdom, generosity and patience; compare his poetical fire—swallowing everything base in its mighty rush—with the mild lustre of Virgil, the artificial glow of Milton, or the accidental flames of Shakespeare; and confess that Homer is not only the Poet, but the Historian, the Philosopher, the Painter, the Critic and the Romancer of the world.

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#### IV.—MENTAL DELIGHTS OF EARLY LIFE.

There is one pleasure of literature that fades almost as quickly as it blooms. I mean the intensity of belief in what we read; when turning our mind adrift upon a story, we glide, according to its will, beside overhanging gardens, or twilight depths of trees, until, floated beyond the colors and sounds of common scenes and life, we find ourselves under

“Magic casements, opening on the foam  
Of perilous seas, in faëry-land forlorn.”

Mr. Stewart thought that his relish for tales of wonder was as lively in the decline of his life as it had been in the beginning, and that he did not value the amusement which they afforded him the less, because his reason taught him to regard them as vehicles of entertainment, not as articles of faith. His explanation refutes itself. The sense of reality gives the charm. Introduce judgment, and the spell is broken. The undoubting mind, which Collins bestowed upon Tasso, is the characteristic only of the great poet, or the youngest reader. Romance is the truth of imagination and boyhood. Homer’s horses clear the world with a bound. The child’s eye needs no horizon to its prospect. An Oriental tale is not too vast. Pearls dropping from trees are only falling leaves in autumn. The palace that grew up in a night merely awakens a wish to live in it. The impossibilities of fifty years are the commonplace of five.

What philosopher of the school-room, with the mental dowry of four summers, ever questions the power of the wand that opened the dark eyes of the beautiful Princess; or subtracts a single inch from the stride of seven leagues? The giant-killer with the familiar name has the boy’s whole heart. And if Johnson in anger

put down a little girl from his knee, who had never read *Pilgrim's Progress*, what a frown would he have cast upon her whose tears of joy do not trickle over the Glass Slipper! Burke expresses the sentiments of many hearts: "I despair of ever receiving the same degree of pleasure from the most exalted performances of genius, which I felt at that age from pieces which my present judgment regards as trifling and contemptible."

The first and the last days of life have, indeed, one sentiment in common. A book interests in proportion as it surprises us. When a friend entered the library of Gray, he found him absorbed in the newspaper. It contained the opening letter of Junius. That venomous glitter of eye had the fascination of a discovery. Boccaccio, climbing by a ladder to the grass-grown loft of a monastery, to disinter a classic fragment from the dusty parchments, and Petrarch feasting his eyes on a *Quintilian*—just brought into daylight—exhibit the sentiment in a more agreeable shape. The remark applies with equal truth to scenery, or any remains of antiquity; whether Raffaele lingers over the outline of a Greek head upon a medal, or Poussin recognizes some faintly-defined feature of a leaf, by which he may give its portrait with all the accuracy of a botanist. In each case the key to the delight is to be found in the surprise; so far the boy and the sage read a book by the same light. But, however lively may be the enjoyment of taste unexpectedly gratified, it is weak in comparison with that vivid sense and glow of happiness and wonder, which quicken the pulse and brighten the eye of intelligent childhood. It finds its feeling unconsciously expressed by the poet, who spoke of his own rapture and amazement on first looking into Chapman's *Homer*:

"Then felt I like some watcher of the skies,  
When a new planet swims into his ken;  
Or like stout Cortes when, with eagle eyes,  
He stared at the Pacific—and all the men  
Looked at each other with a wild surmise—  
Silent upon a peak in Darien."

The reader is surrounded by a new creation. The poem and the tale in youth are like Adam's early walk in the Garden. In the beautiful words of Burke, "The senses are unworn and tender, and the whole frame is awake in every part."

The dew lies upon the grass. No smoke of busy life has darkened or stained the morning of our day. The pure light shines about us. If any little mist happen to rise, the sunbeam of hope catches and paints it. The cloudy weather melts in beauty, and the brightest smiles of the heart are born of its tears.

A first book has some of the sweetness of a first love. The music of the soul passes into it. The unspotted eye illuminates it. Defects are unobserved; sometimes they grow even pleasing from their connection with an object that is dear, like the oblique eye in the girl to whom the philosopher was attached. Later surprises will amuse, and deeper sympathies may cheer us, but the charm loses its freshness, and the tenderness some of the balm.

Perhaps the loving admiration of Virgil, in what are called the dark times of literature, may be explained on this principle. The dawn of civilization is the childhood of a people. The *Æneid* was the fairy tale, and Virgil was the enchanter of the middle ages. The revival of learning gave to it all the sparkle of surprise. A costly book was the home of a Magician. It cast rays from every page, as from a window. A scholar, winding out of mediæval ignorance, and coming suddenly upon one of these illuminated Palaces of Fancy, was not unlike a wayfarer, whose dismal road of snow and tempest brought him in the evening, full of joy and reverence, to the gate of a lighted abbey.

(*To be continued.*)

#### WASHINGTON MEDALS.

Very queer and miscellaneous things, passed from the redeemable to the irredeemable stage, may be seen offered for sale in the windows of the pawnbroker—flutes, bowie-knives, meerschaum pipes and bibles. These are the minor evidences of private and obscure exigency—objects of historical importance are pledged or purchased in a more dignified way. Of this we have just had an example, and the story is worth reciting, not the less because it carries with it certain moral suggestions which we desire the reader to make for himself. When Gen. Washington died, he left behind him a good deal of curious personal property, including about the shabbiest library ever gathered by a great man—that is if we may judge it by the printed catalogue. He left also a collection of eleven silver medals, illustrating the early history of the country, some of them copies of the medals struck in Paris by order of Congress. After Washington's death, we are told, this collection passed into



the possession of one branch of his family, and finally into that of some Washington who was exceedingly short of money. Fortunately, the interesting relics were doomed to ascend no vulgar spout. Singularly enough, the man who wanted money found a purchaser in Mr. Webster, who is usually supposed to have wanted money also. But it was with a difference. For the peculiarity of Mr. Webster was, in this, happier than most mortals, that whenever he wanted money he got it out of somebody. Insolvent as he must have been for at least a quarter of a century, there is no evidence that he was ever obliged, by the condition of his purse, to forego buying anything which he wished to buy—books, bulls, wine, land, furniture, or plate. It must be confessed that he managed to do this with a great deal of dignity. In the life of Charles James Fox, there is a smell of the stable, the race-course, and the gambling-hell. In the life of Mr. Sheridan, there is Diddlerism on every page, with degradation in the last chapter. We believe that we are right in saying that Mr. Webster impressed everybody, including tradesmen and capitalists, with a sense of his perfect solvency and with a belief that he had immense pecuniary resources somewhere. Whatever he got he kept—the Franklin farm, the Marshfield estate, the herds of cattle, the library, the pictures, the silver, the wines. The generosity of his friends never grew weary—in his very last moments, they were taking up a subscription for him in Boston. Whatever agonies they might be suffering, his creditors if they groaned at all did so privately. No attachment was put upon the blood bulls. No sheriff's officer took liberties with the expensive books in expensive cases. He retained everything, and of course he retained his Washington medals.

Not so lucky was the heir to whom the unguarded store descended. He also inherited the family trait of wanting money, but not being a great man he did not get it so easily as his ancestor. People who would have lost all, rather than talk of security to Mr. Daniel Webster, were not so nice in their transactions with his grandson. Mr. Peter Harvey, the best friend a man needing friends ever had, found that these medals had been pledged, and forthwith he put his hand into his breeches pocket, where it had gone so many times on a similar errand, and redeemed the curious coinage. The more we know of Mr. Harvey's relations to the great senator and secretary, the more we are inclined to admire him. He seems to have acted from sheer reverence for what he considered to be Mr. Webster's greatness. There is no touch of the toady, nothing of the Boswell in Mr. Peter Harvey. He simply found a man of great intellectual force utterly incapable of taking care of himself, and so charitably volunteered all sorts of good offices, and especially the christian office of raising money to take up notes. A perfectly free, honest, and undignified life of Mr. Webster written by Mr. Harvey would be one of the most interesting bits of biography in the language. But he will not write it. Not he!

We left the rescued medals in the hands of this excellent friend. He seems to have thought that they had passed through the perils of pawnbrokerage often enough, and to have felt that they should find a last safe resting place somewhere. He has acted

with his accustomed wisdom. He has given the invaluable memorials to the Massachusetts Historical Society—an association unspeakably respectable, and composed exclusively of gentlemen who are never "hard up." We defy any ody to imagine Mr. Robert C. Winthrop going into a pawn-shop. It is impossible to conceive of Mr. Charles Francis Adams suffering these relics again to be exposed to indignity. There is not a member, hardly even a corresponding member of this M. H. S. who would not rather die than part with the medals. It is a matter for congratulation, after their exposure to so many vicissitudes, that they should have been thus kept together; and it is pleasant also to know that the trading in Washington relics is about over. The republic has taken the great man's bones out of the market; the medals are safe; and the remainder of his personal property, as yet unsecured, will soon find a permanent lodging, or pass into the receptacle of things lost on earth.—*Tribune.*

*Worcester and Webster.*—Our readers know that for many years past, a very thorough discussion has been had over the respective merits of Worcester's and Webster's Dictionaries, involving in its scope nearly every principle of lexicography. From the beginning it has been claimed for Worcester's great work that in its spelling, pronunciation and the correctness of its etymology, it deserved to be regarded as the highest authority of its kind.

Among our own countrymen there is still a division of opinion, though we think it being more and more evident that the great majority of our finished writers and speakers prefer the orthography of Worcester. People will not write *instill*, *fulfill*, *center*, *theater*, etc., however much Webster may seek to force upon them such an orthography. It is the point of a dictionary to record the use of language as exemplified in the custom of its most cultured writers and speakers—not to make a language as Webster has attempted.

That the United States Government has adopted Worcester's as its standard in all its official publications, is not a matter of much consequence—for our best scholars as a rule do not hold official positions; but that our ablest literary publications, and such writers as Bryant, the late Mr. Sumner, Bancroft, Hillard, Stedman and others, have accepted the orthography of Worcester, is a deserved tribute to its excellence.

Yet beyond this, the fact that as a rule, the practice of the general public seems to be more and more conforming to the standard of Worcester, is the best evidence that with all its many other excellencies, Webster is not becoming a settled authority. When the absurdities of orthography, some of which we have noted, are omitted, or on the other hand, the phonetic system prevails, Webster may become the acknowledged standard—but not till then \* \* \* \* Etymology and the usage of the best writers should be accepted as a general rule by all, as of higher authority than any personal preference, as to how words should be spelled or pronounced. In one respect, Worcester's in its later editions is without a rival. We refer especially to its ample citation of authorities, particularly with respect to the use of scientific or technical terms.

ASTERISK (*printing*).—A sign used by printers, at the bottom of the front page of the duplicate leaves printed to supply the place of those cancelled.—HANNETT. In Roman Catholic Prayer Books it divides each verse of the Psalms into two parts, which is done in Protestant ones by a colon.

ASTERISM.—One or more asterisks or stars used as a name, as \* \* \* \*.

AUTHOR'S PROOF (*printing*).—The proof taken after the first proof is corrected and sent to the author for correction or amendment.

AUTONYM.—Book published with the author's real name.—*O. H.*

BANDS (*binding*).—Bindings simply covered with leather in the tanned state—thus we say in sheep bands.—HANNETT.

——— (*binding*).—The strings whereon the sheets of a volume are sewn.—HANNETT.

——— *raised* (*binding*).—Pieces of leather (or cardboard) glued to the back previous to covering the book, and only used for ornaments. The space used between these is called *between bands*.—HANNETT.

BASTARD FONTS (*typography*).—Small-faced type upon a larger body, such as nonpareil on minion, minion on brevier, &c., so as to give the printed pages the appearance of being leaded.—*Bookseller*, Sept., 1868.

BAZIL (*binding*).—*French*, basane, bas. Sheep-skin tanned, used for common binding.—HANNETT. Books bound in sheep-skin are sometimes described in catalogues by the contraction *shp*. This kind of leather is often grained, sprinkled, or marbled, and has the appearance of morocco or calf, for which it is sometimes sold.

BEAD (*binding*).—The little knot of the headband.—HANNETT.

BIBLIOGONOSTE.—An able bibliographer, learned in the history of books, titles, colophons, &c.—*PEIGNOT's Dict. Rais.*

BIBLIOGRAPHE.—A describer of books and other literary arrangements.—*PEIGNOT's Dict. Rais.*

BIBLIOGRAPHY.—*French*, bibliographie. According to *Peignot*, the technical description of the classification of books. *Horne's Introduction*, p. 271, defines it thus: "In its more

extended sense, it denotes the knowledge of books as regards, 1st. The materials of which they are composed; 2d. The subjects described by their respective authors; 3d. The knowledge of different editions, rarity, curiosity, and real value; 4th. Their rank in the classification of a library."

**BIBLIOLOGY.**—*French*, Bibliologie. According to Peignot, the theory of Bibliography.

- **BIBLIOMANIAC.**—*German*, büchernarr, book fool. An accumulator who blunders faster than he buys, cock-brained and heavy pursed; divided by the Abbé Rive into three classes: 1. The inordinate collector. 2. The collector of certain authors, editions, subjects, &c. 3. The collector of books for the sake of binding only.—J. H. BURTON'S *The Book-Hunter* (quoting *Chasse aux Bibliographes*), p. 49. Perhaps this definition is rather too severe.

**BIBLIOPHILE.**—The lover of books for the sake of reading for his own pleasure.

**BIBLIOPOLE.**—One who deals in books.

**BIBLIOTAPHE.**—One who keeps his books under lock and key.

**BINDING.**—The cover of a book after being folded and sewn. For various styles, with the contractions used in describing them in the *English*, *French*, and *German*, see *Miscellaneous*, *Art*. **BINDING**.

**BLACK-LETTER** (*typography*).—

The name given in *English* to the character of the type which succeeded the Gothic in the fifteenth century—called in *French*, *lettres de somme*, in *Holland* (*Flamands*), *lettres de St. Pierre*, and generally elsewhere *Flemish* or *German* character.—NAMUR'S *Manuel*, p. 170, *note*.

**BLEED** (*binding*).—A work is said to bleed if cut into the print.—HANNETT.

**BLIND TOOLING** (*binding*).—Covers ornamented with the tools, but without gold.—HANNETT.

**BLOCK-BOOKS.**—Books printed from engraved blocks of wood on one side of the leaf only, and executed in *Holland*,



Flanders, and Germany, during the first three quarters of the fifteenth century.

**BLOCK**, *stereotype (printing)*.—Either the plate or cast. *French*, cliché; *German*, Gussabdruck; klatschabdruck; abguss; abgegossenes bild.—TOLHAUSEN.

**BLOTTING PAPER** (*paper*).—*French*, papier brouillard; *German*, löschpapier; *Italian*, carta sciuga and carta-sugante; *Latin*, charta bibula. A kind of paper, as its name implies, used for absorbing blots or freshly-written ink. It seems to have been in use about the middle of the seventh century.—*Notes and Queries*, 2d Series, Vol. IV, p. 497.

**BOARDS** (*binding*).—*French*, cartone; *German*, steifband, buchbinderbrett. When the back is covered with paper or cloth, a book is said to be *in boards*.—HANNETT.

———— *in (binding)*.—When the edges of the book are cut out, after the boards have been laid on.—HANNETT.

———— *out of (binding)*.—When the edges are cut first.—*Ib*.

**BOOK** (*Anglo Saxon*, boc).—For contractions used by English, French, and German booksellers in describing, *see Miscellaneous, Art. BOOKS*.

**BOOKS**, (*sizes of*).—For the various terms, with their contractions, used for the designating of books in English, French, and German, *see Miscellaneous, Art. BOOKS*.\*

———— **UNCUT** (*books*).—A book, the top, fore-edge, and bottom, which has not been pruned by the binder's knife, that often despoils a work of its fair and ample marginal proportions. The book may or may not have been cut open for reading; it is still "*uncut*" in the proper trade sense.—H. YOUNG, in the *Athenæum*, Oct. 20, 1866.

**BOSSES** (*binding*).—The plates of metal attached to the sides of large volumes, for their greater preservation.—HANNETT.

**BOTTOM** (*printing*).—*French*, bas d'une page; *German*, Ende einer seite; foot of a page.—TOLHAUSEN.

**BOTTOM LINE** (*typography*).—*French*, Ligne inférieure (d'une lettre); *German*, Grundlinie. The last line of the page preceding the catch-line.

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\* For the sizes of books not mentioned in this part, *see further, Miscellaneous*.

**BOURGEOIS** (*typography*).—

*French*, La Gaillarde (deux Parisienne); *German*, Bourgeois; *Dutch*, Bourgeois; *Italian*, Gagliarda. A type, the name of which probably came from France. In size it ranks after Long Primer. This paragraph is printed in *Bourgeois*.

**BOUSTROPHEDON** (—*ym—ism*) (*bibliography*).—The real name written backwards, as John Dralloc (Collard).—O. H. Also an ancient method of writing among the Greeks, in which one line was written from left to right, the next from right to left, and so on alternately.—BOAG.

**BOUTS RIMES** (from the French *bout*, end).—In *English*, crambo. Lines written to given endings, said to have been invented by one Dulot, “perhaps at the time no other single absurdity ever had so great a vogue.” Campbell is said to have written his poem of *Lochiel* in this manner. For further account, see WHEATLEY’S *Of Anagrams*, pp. 39-42.

**BRACE** (*typography*).—*French*, Accolade; *German*, klammer; verbbindungzug. A character cut in metal, thus .

**BRACHYGRAPHY**.—*Greek*, *brachus*, short; *graphe*, a writing. The art or practice of writing with contractions. This writing was of eight different kinds: 1. By signs; 2. By contractions; 3. By Suspension; 4. By abbreviative signs; 5. By small letters placed above; 6. By abbreviated letters; 7. By monographic or encircled letters; 8. By particular signs.—CHASSANT, p. xvii.

**BREVIEW** (*typography*).—

*French*, Petit Texte; *German*, petit, Jungfer (*i. e.*, maiden letter) Garmond, Garmondschrift, Kleine Teufelsschrift, Jungfer antiqua; *Dutch*, Brevier; *Italian*, Piccolo testo. A type so called from its first being used in printing Breviaries. Now used for small works and foot notes.

**BRISTOL BOARD**.—See *Miscellaneous*, Art. PAPER.

**BROADSIDE** (*printing*).—*French*, Inplano; *German*, Bogenform. A form of one full page, printed on one side of a whole sheet of paper.

**CALF** (*binding*).—*French*, veau; *German*, leder, franzband. Books bound in calf-skin variously prepared (rough or plained), as grained, marbled, mottled, panelled, scored, sprinkled, stained, tree-marbled, in the various styles—plain, gilt, half extra, extra, super extra. Calf is mostly used for binding law books, generally in its undressed state, being durable and in-

expensive; it is sometimes passed off for morocco or russia, but this *sham* ought not to be patronized. [This may be the fact in England, but in this country law books are always bound in sheep. We can appreciate the *sham* of the wolf in sheep's clothing, but cannot see how calf could be "passed off for morocco or russia."]—S.

CANCELS (*binding*).—*French*, Feuillet refait, Carton refait; *German*, Auswechselblatt, Andruck, Pressdeckelbogen. Leaves containing errors, which are to be cut out and replaced with others properly printed; generally supplied with the last sheet.—HANNETT.

CANON (*typography*).—

*French*,

# Gros Canon, Gros Romain;

*German*, Missal, Tertia, Grobe Canon, Kaiserschrift; *Dutch*, Parys Romeyn; *Italian*, Canone. The largest type with a specific name; larger sizes are called 4-, 5-, 6-, etc., line Pica; in *German*, 4-, 5-, 6-, etc., Cicero.

CAPTION and SUB-HEAD.—American terms, to signify the words or expressions that stand above the chapters, sections, and paragraphs, for the purpose of indicating their contents.

CARD BOARD.—See *Miscellaneous*, Art. PAPER.

CASE WORK (*binding*).—When the covers are prepared before placing on the volume.—HANNETT.

CATCH-WORD (*typography*).—*French*, réclame; *German*, cuantos. A term used by early printers for the word at the bottom of each page, under the *last* word of the *last* line, which word is the first at the top of the next page, now generally disused, but still to be found in Acts of Parliament, Parliamentary papers, the *Quarterly Review*, and a few other publications.



**CHAIN-STITCH** (*binding*).—The stitch which the sewer makes at the head and tail of the volume previous to commencing another course.—HANNETT.

**CHEMITYPHY**.—A patented process, by means of which a relief metallic printing surface is obtained, which can be worked in an ordinary printing press. This process, which is complicated, is described in the *Abridgments of Specifications on Printing*, p. 32.

**CHRONOGRAM** (*bibliography*).—Greek, *chronos*, time, and *grammas*, a letter; French, *chronogramme*. An inscription in which a certain date or epoch is expressed by numeral letters, common in old books and medals; as in the motto of a medal struck by Gustavus Adolphus in 1632. “ChrIst Vs Du X ergo trIVMph Vss,” the date being MDCXVVVII, or 1627; and the English one on the death of Queen Elizabeth, “My Day Is Closed In Immortality,” the result being 1603, the year in which she died.—BOAG. See Wheatley’s *Of Anagrams*, p. 7.

**CIRCUIT EDGES** (*binding*).—Edges covered by flaps, principally used for Bibles and Prayer Books which are carried in the pocket. They are sometimes called *ribbon edges*.

**CLEAN PROOF** (*printing*).—French, *épreuve peu chargée*; German, *reiner abzug*. A proof of printed matter with but few faults in it.

**CLOTH** (*binding*).—French, *toile*, *percaline Anglaise*; German, *leinwandband*. The introduction of cloth for binding has been previously noticed; it is the article most generally used for the purpose at the present day; its advantages are cheapness and durability (if good), and its applicability for receiving ornamentation. The styles are varied, such as plain, printed, stamped, gilt, embossed, etc. [Technically, a book in cloth is *not* bound.]—S.

**COLLATE** (*bibliography*).—French, *conférer*; German, *kollationiren*, *revidiren*. To compare, to examine whether two things of a similar kind agree or disagree.

**COLLATING** (*binding*).—Examining the sheets to see that the signatures properly follow.—HANNETT.

**COLON**.—Greek, *kolon*. A mark thus (:); used to mark a pause greater than that of a semicolon, but less than that of a period.—BOAG. See *Miscellaneous, Art. PRINTERS’ MARKS*.

COLOPHON (*bibliography*).—"The conclusion of a book formerly containing the place or year, or both, of its publication."—WEBSTER. The derivation of this word is variously given in almost every dictionary—some (*see* Liddell and Scott, Scheller, Brande, and *Encyclopædia Met.*, Vol. xvii, p. 28) are highly fanciful; Scapula and Suidas render the Greek word *kolophon*, apex, sui summa manus finis, which is probably the correct source.—*Abridgments of Specif. on Printing*, p. 18.

CORNERS (*binding*).—The pieces of leather pasted on the corners of half-bound books. In early times valuable books had metal corners.

CORRECTOR or READER (*printing*).—*French*, correcteur; *German*, korrektor, druckberichtiger. The person who reads and corrects the first proofs in a printing office.

CORRECTIONS (*printing*).—The letters marked in a proof are called corrections. The "reader" corrects the *proof*, the "compositor" corrects the *form*.

CRONOGRAM (*bibliography*).—Where the date is expressed by letters. In Lowndes' *Bib. Manual* this word (in both editions) is incorrectly spelt "Cronogam."—O. H. *See ante*, Chronogram.

CRYPTONYM (*bibliography*).—Hidden, subterfuge. Applied to authors who disguise or alter their names; but more particularly to those who disguise it by transposing the letters so as to form another name which is the anagram of the real name.—O. H. As Olphar Hamst, *i. e.*, Ralph Thomas.

CROPPING (*binding*).—The cutting down of a book near the print.—HANNETT.

CURSIVE CHARACTERS (*printing*).—*French*, cursive; *German*, cursive. A peculiar form of type invented and used by Granjon, a printer at Lyons, in 1588, called formerly in French *Caractères de Civilité*.

DELE (*printing*).—*French*, déléatur; *German*, deleatur. To blot out, to erase, to omit; a mark used in correcting proof, like the Greek letter  $\delta$ , put in the margin to show that certain letters or words marked in the line opposite are to be omitted.

DEMONYM (*bibliography*).—Popular or ordinary qualification taken as a proper name, as an “amateur,” a “bibliophile.”—O. H.

DIAMOND (*typography*).—*French*, Diamant; *German*, Diamantschrift. The smallest sized English type, useless, unless for curiosity; 2,800 letters weigh a pound. It was first cast by the Dutch founders, and in England by Mr. Fry. The French have a size still smaller.

DIRECTION WORDS (*typography*).—*See* Catch-Word.

DOUBLE BOOK (*printing*).—A book printed on half sheets.—HANNETT.

DOUBLE DAGGER (*printing*).—*German*, doppel kreuz. A reference mark (‡). *See* *Miscellaneous*, *Art.* PRINTERS' MARKS.

DOUBLE PICA (*typography*).—

French, Le Gros Parangon;  
German, Text, or Secunda;

*Dutch*, Dubbelde Dessendiaan; *Italian*, Due Linne e Filosofia.  
A type twice the size of Pica.

DRAWING-IN (*binding*).—Fastening the boards to the back of the volume, with the bands on which it is sewn.—HANNETT.

DUODECIMO (*bibliography*).—*English*, twelvemo, 12mo; *French*, in-douze, in-12; *German*, duodez, zwölfteform, zwölfteformgrosse. Size of a book printed on paper folded into twelve leaves, twenty-four pages. The signatures are B, B 2, B 3, on the first, third, and ninth pages. The wire mark is horizontal, and the paper mark on the fore-edge. The usual sizes are 12mo and royal or long 12mo.

EDITION (*bibliography*).—*French*, l'édition; *German*, auflage.

EMERALD (*typography*).—The name of a type a size between Nonpareil and Minion. A type that is now very little used.

END-PAPERS (*binding*).—The blank leaves at the beginning or end of a book.—HANNETT.



ENGLISH (*typography*).—

French, Saint Augustin; German, Mittel; Dutch, Augustyn; Italian, Silvio. A type the next size larger than Pica; used for Church Bibles and works in folio and quarto.

ENIGMATIC-PSEUDONYM (*bibliography*).—As Bibliothèque Bibliophile-Facétieuse, éditée par les frères Gébéodé, *i. e.*, Gustave Brunet and Octave Delpierre), thus G[ustave] é b[runet] é, o[ctave] d[elpierre].—O. H.

EVEN PAGE (*printing*).—The 2d, 4th, 6th, or any other even numbered page.

EXOTERIC BOOKS.—Those intended for the use of popular and ordinary readers.—REES' *Cyclopædia*.

EXTRA or CALF EXTRA (*binding*).—A term applied to a book when it is well forwarded, lined with good marble paper, has silk head-bands, and gilt with a narrow roll round the sides and inside the squares.—HANNETT.

FAC (*typography*).—Wooden or metal square blocks, with emblematical figures, flowers, etc., pierced in the centre to admit a capital letter at the beginning of a chapter, intended to represent the illuminations of manuscripts. "These ornaments," says savage, "were called Facs, an abbreviation, I believe, for Facsimile."

FILLETED (*binding*).—When the bands of a volume are marked with a single gilt line only.—HANNETT.

FINISHER (*binding*).—The workman who executes the coloring, gilding, and other ornamental operations of binding.—HANNETT.

FIRST PROOF (*printing*).—*French*, feuille d'épreuve; *German*, abzug. The first impression of any matter after it is composed, for the purpose of comparing it with the copy.

FLY-LEAF (*printing*).—*French*, allonge; *German*, anzeigeblatt. The blank leaf at the commencement or end of a book.

FOLDER (*binding*).—The person who folds the book according to the pages previous to its being sewn. In large towns it is generally done by females.—HANNETT.

FOLIO (*bibliography*).—*French*, folio, in-folio; *German*, in-folio.

The size of a book printed on paper of whatever dimensions folded into two leaves making four pages—contraction, *fol*. A folio sheet may be known, if printed without signatures, by the water-marks being always perpendicular, and the paper mark in the middle.

FOLIOING (*printing*).—*French*, pagination; *German*, paginirung. Pagination, paging, numbering.

FOOLSCAP PAPER (the usual size 17 inches by 13½).—*French*, papier écolier; *German*, schreibpapier.—*Notes and Queries*, 2d Series, Vol. I, p. 251. It is stated that when Charles I found his revenues short he granted certain privileges, amounting to monopolies, and among these was the manufacture of paper, the exclusive right of which was sold to certain parties. At this time all English paper bore in water-marks the Royal Arms. The Parliament under Cromwell ordered that the Royal Arms be removed from the paper, and the fool's cap and bell to be substituted. This statement requires authentication. See the *Archæologia*, Vol. XII, 117, and *Chambers' Book of Days*, Vol. I, p. 533.

FOOT-LINE (*printing*).—The line at the bottom of the first page of each sheet, under which is placed the signature.—HANNETT.

FORE-EDGE (*binding*).—The front edge of a book.

FORMÆ LITERATUM (*printing*).—The expression used by Cicero (*De natura decorum*) to types made of metal, and the very words used by the first printers to designate them.—REES' *Cyclopædia*, Art. PRINTING.

FOR PRESS (*printing*).—These words are written in the corner at the top of the last proof sent from the reader to the "pressman," to notify him that it is ready for printing.

FORRELL (*binding*).—Rough undressed skins of beasts used in early times for bindings. Specimens are to be seen sometimes in old libraries.—HANNETT.

FORWARDING (*binding*).—All the operations of bookbinding up to coloring.—HANNETT.

FOUL PROOF (*printing*).—*French*, épreuve chargée; *German*, schmutziger abzug. A proof with many corrections marked in it.

**GÄNSE-AUGEN** — Geese-eyes (*typography*).—The German nick-name for inverted commas, “an appellation by which they are known to both printers and writers in Germany.”—JOHNSON’S *Typography*, Vol. II, p. 58, *note*.

**GALVANOGLYPHY**.—A process patented by E. Palmer in 1841, for obtaining in relief on a copperplate, by means of galvanism, the copy of any etching, etc., first drawn on another plate by a peculiar process. For an account of which, *see Abridgment of Specification on Printing*, p. 32.

**GALVANOGRAPHY**.—A process which, by means of galvanism, reproduces an intaglio copy of the original (which is prepared by a peculiar process), which is in actual copperplate, representing an aquatint, and obtained without the assistance of an engraver.—*Abridgment of Specification on Printing*, p. 31.

**GEONYM** (*bibliography*).—Name of a country, town, or village, as an Englishman, a Londoner, an American.—*O. H.*

**GILT** (*binding*).—A book bound firm and strong, having plain end papers and back gilt.—HANNETT.

**GILT EDGES** (*binding*).—*French*, doré sur tranche; *German*, goldschnitt. Leaves of a book gilt on the edges; contraction, *g. e.*

**GLAIRE** (*binding*).—Name given to the white of eggs used in the process of gilding.—HANNETT.

**GRAPHOTYPE** (*engraving*).—A process in which the design is drawn from chalk, spread upon a metal plate with chemical ink, and then hardens. The chalk is then brushed away, leaving the design on relief, from which a “squeeze,” and afterwards an electrotpe, can be taken and printed at press.—*See Journal of the Society of Arts*, Vol. XIV, p. 51.

**GREAT PRIMER** (*typography*).—

*French*, Gros Romain, Gros Texte; *German*, Grosse Antiquaschrift, Tertia; *Dutch*, Text; *Italian*, Testo. A type sometimes called *Bible Text*, from its being used to print Bibles, and *Primer* for being formerly used for those books. It is the largest size used for books now.



**GROLIER** (*binding*).—A term applied to a particular kind of ornamental leather binding introduced by Jean Grolier, Viscount d'Aguisi, one of the four treasurers of France (born at Lyons in 1479, died in 1565), who collected a magnificent library, and had the books splendidly bound. In 1675 his library was dispersed. Gascon, the celebrated binder of the time, was chiefly employed by Grolier, but the designs are said to have been composed by himself in moments of leisure. Grolier's books were inscribed "Io Grolierii et amicorum," indicating that they were for the use of his friends as well as himself.

**GROOVES** (*binding*).—The projections formed on the sides of the books in backing to admit of the boards laying even with the back when laced in.—HANNETT.

**GUTTER** (*binding*).—The round front edge of a volume, formed by flattening the circular back previous to cutting.—HANNETT.

**GUARDS** (*binding*).—Shreds of strong paper interspersed and sewn in a book for the insertion of prints or other matter, to prevent its being uneven when filled; also the pieces projecting over the end-papers.—HANNETT.

**GUILLEMETS** (*typography*).—The French name for inverted commas, so called from owing their origin to M. Guillemet.—JOHNSON, p. 58.

**HAGIONYM** (*bibliography*).—The name of a saint taken as a proper name.—G. H.

**HALF-BOUND** (*binding*).—*French*, demi-reliure; *German*, halbfranzband. When the back and corners of a book only are covered with leather, and the sides with paper or cloth; contraction, *hf.-bd.*

**HALF-EXTRA** (*binding*).—Books forwarded carefully, and lined with marble paper, having silk hand-bands and narrow roll round the sides, but plain inside.—HANNETT.

**HEAD** (*binding*).—The top of a volume.—HANNETT.

**HEAD-BAND** (*binding*).—*French*, tranche-file; *German*, capital. The silk or cotton ornament placed at the top and bottom of the back.—HANNETT.

HEAD-LINE (*printing*).—The line immediately under the running title on the pages of a book.

HEAD-PAGE (*printing*).—The beginning of a subject.

HEAD-PIECE (*typography*).—Ornaments placed at the top of the page, at the beginning of a chapter, in imitation of illuminated manuscripts, now seldom used.

HIERONYM (*bibliography*).—Sacred name used as a proper name.

IMPRINT (*printing*).—*French*, nom de l'éditeur ; *German*, druckort. Designation of a place where a work is printed ; either with or without the printer's name.

INITIAL LETTERS (*printing*).—*French*, lettres initiales, lettres d'apparat ; *German*, anfangsbuchstabe. The first letter of a paragraph.

INITIALISM (*bibliography*).—Only the initials of the real name, as R. B. (Braithwaite), T. B. (Brewer), S. E. B. (Sir E. Bridges).—*O. H.*

INK.—Pancirollus says that kind of ink which was used by emperors alone, and forbidden to others, was called *encaustum* ; from which he derives the Italian *inchiostro*. From the same source we may derive the French *encre* and the English *ink*.—B. H. C., in *Notes and Queries*, 1st Series, Vol. XI, p. 283.

INSET (*binding*).—The pages cut off in folding and placed in the middle of the folded sheet.—HANNETT.

IRONYM (*bibliography*).—Ironical name, as "A Bird at Broomsgrove," *i. e.*, John Crane to *Rhymes after Meat*, 1800.

ITS OWN PAPER (*printing*).—When one, two, three, or more copies of a sheet of a work are printed on the paper that the whole is intended to be worked on, it is said to be *pulled on its own paper*. This is frequently done at the commencement of a work when the first sheet is sent to the author or publisher, that they may see the effect produced before it is proceeded with.—SAVAGE'S *Dictionary of Printing*.

LARGE PAPER COPIES (*bibliography*).—Books printed on paper of extra size with wide margins. Dr. Dibdin says he never met with a book printed in England on large paper before 1600, except a unique copy of Scot's *Discovery of Witchcraft*, 1584.

**LEONINE VERSES.**—Verses in which the middle and end of each line rhyme together. In the *Encyclopædia Metropolitana* there are ten different kinds of Leonine Verses enumerated; the name is said to have been derived, either from a monk of the twelfth century, or from one of the popes of the name of Leo. —WHEATLEY'S *Of Anagrams*, p. 15.

**LETTERED** (*binding*).—A book filleted on the back and the title lettered.—HANNETT.

**LIGATURES** (*typographia*).—See LOGOTYPE.

**LINES** (*binding*).—A book is said to be in morocco lines when the only ornament is a plain fillet on the bands and round the sides.—HANNETT.

**LIPOGRAM** (*bibliography*).—Greek, *leipo*, to leave, and *gramma*, a letter. A writing in which a single letter is wholly omitted. —BOAG.

**LITHOGRAPHY** (*printing*).—Greek, *lithos*, a stone, and *grapho*, to write. The art of engraving, or of tracing letters, figures, or other designs on stone, and of transferring them to paper by impression.—BOAG.

**LOGOTYPE** (*typography*).—Type cast in words or double letters. Those in general use are *ff*, *fl*, *fi*, *ffi*, and *ffl*, because the kernel of the *f* cannot be placed close to another *f*, an *i*, or an *l*. Attempts have been made to cast whole words in common use—such as *and*, *of*, *in*, *the*, etc.—but printers prefer composing the words themselves, as it avoids a multiplicity of boxes in the case.

**LONG PRIMER** (*typography*).—

*French*, Petit Romain; *German*, Corpus, Garmond, Kleine Teufelschrift; *Italian*, Garamone. A type so called from having been used to print primers; used for dictionaries, works in 12mo, and other works, in which much matter is required to be got into a small space.

**LYON VERSES.**—Akin to, and often confounded with, Palindromic Verses, *q. v.*, but differing from them, as not only the letters, but each entire word is reversed in its position in the sentence, and therefore have not the same meaning backwards and forwards like the Palindrome, but from a new sentence, which is very generally an answer to the original one. The inventor of this style of verse was C. S. S. Appollinaris, a native of Lyons, from whence, probably, the name is



derived. The following (attributed to Politian) is a good example—it applies to Cain and Abel:

ABEL. Sacrum pingue dabo, nec macrum sacrificabo.

CAIN. Sacrificabo macrum nec dabo pingue sacrum.

The following well-known epitaph in Cumwallow church-yard (Cornwall) is an example of English Lyon verse:

Shall we all die? we shall die all;

All die shall we—die all we shall.

—WHEATLEY'S *Of Anagrams*, p. 13.

**MACARONIC** (*bibliography*).—Pertaining to or like a macaroni; empty, trifling. Consisting of a mixture or jumble of ill-formed or ill-connected words. A kind of burlesque poetry, in which words of different languages are intermixed, and native words are made to end in Latin terminations, or Latin words are modernized.—BOAG. The earliest author and inventor was Theoph. Folengo, who wrote an epic in Latinized Italian.—WHEATLEY'S *Of Anagrams*, p. 26. See also *De la Litterature Macaronique*, (Philobiblion Society Transactions, London, 1856); and *Macaroneana*, by M. O. Delepierre, (Paris, 1852).

**MACKLE** (*printing*).—*French*, friser; *German*, dupliren. When part of the impression on a page appears double, owing to the platen dragging on the frisket.

**MILL-BOARD** (*paper*).—*French*, carton de pâte, carton de moulage; *German*, geformte pappe, pappdeckel, starker pappen-deckel. A thick paper used for various purposes—amongst others, covers for books, superseding pasteboard. It came into use about the middle of the seventeenth century, previous to which books came either in paper covers like French books, or whole bound in calf.—Notes and queries, 3d series, Vol. VII, p. 138. See PASTEBOARD.

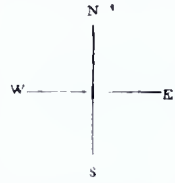
**MINION** (*typography*).—

*French*, La Mignione; *German*, Colonell, Mignonschrift; *Ital.*, Mignona. The name of a type principally used for newspapers, Prayer-Books, Bibles, etc. It is half the size of English.

**MOROCCO** (*binding*).—*French*, maroquiner; *German*, marokiniren. A goatskin, peculiarly dressed, so called from the first having been introduced into Europe from Morocco, but

the best now bearing the name are now manufactured at home. It is the most durable, as well as the most ornamental, of the leathers used for bookbinding; the styles are the same as mentioned under CALF.

NEWSPAPERS.—Publications in numbers, issued at short and stated intervals, conveying intelligence of passing events. The word is not, as many imagine, derived from the adjective *new*. In former years (1595–1730) it was the universal practice to put over the periodical publications of the day the initial letters of the four cardinal points of the compass, thus: importing that they contained news from the four quarters of the globe.—HAYDN'S *Dictionary of Dates*. This appears a very fanciful derivation.



NIELLO.—A pulverized substance, composed of silver, copper, lead, sulphur, and borax; used by the early engravers to fill the lines so as to make the design visible on silver or copper plates.

NOM-DE-PLUME (*bibliography*).—The assumed name under which any one writes.

NONPAREIL (*typography*).—

*French*, Nonpareille; *German*, Nonpareille; *Dutch*, Nonpareil; *Italian*, Nonpariglia. A type in body exactly half the size of Pica; used for the same purposes as Minion,

NUMERALS.—See *Miscellaneous*, Art. NUMERATION.

OBELISK, OR LONG CROSS (*printing*), erroneously called the single dagger.—*French*, croix; *German*, kreuz. A reference mark thus (†), to draw attention to a foot-note, or to one in the margin, and in Roman Catholic Prayer-Books for bulls, briefs, etc.; for want of the square cross ☒ it is sometimes used inverted ‡.

OCTAVO (*printing*).—Contraction, oct., 8vo. *French*, in octavo, in 8°; *German*, octav. The size of a book printed on paper of any dimensions folded into eight leaves, making sixteen pages. The signatures are B, B 2, B 3, on pages 1, 3, 5. The wire mark is horizontal, and the paper mark at the very top often considerably cropped by the binder.—*Notes and Queries*, January 27, 1866. The usual sizes are: imperial 8vo, royal 8vo, demy 8vo, crown 8vo, post 8vo, foolscap 8vo.

[TO BE CONTINUED.]

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